

ISSUE 1
MAY 95

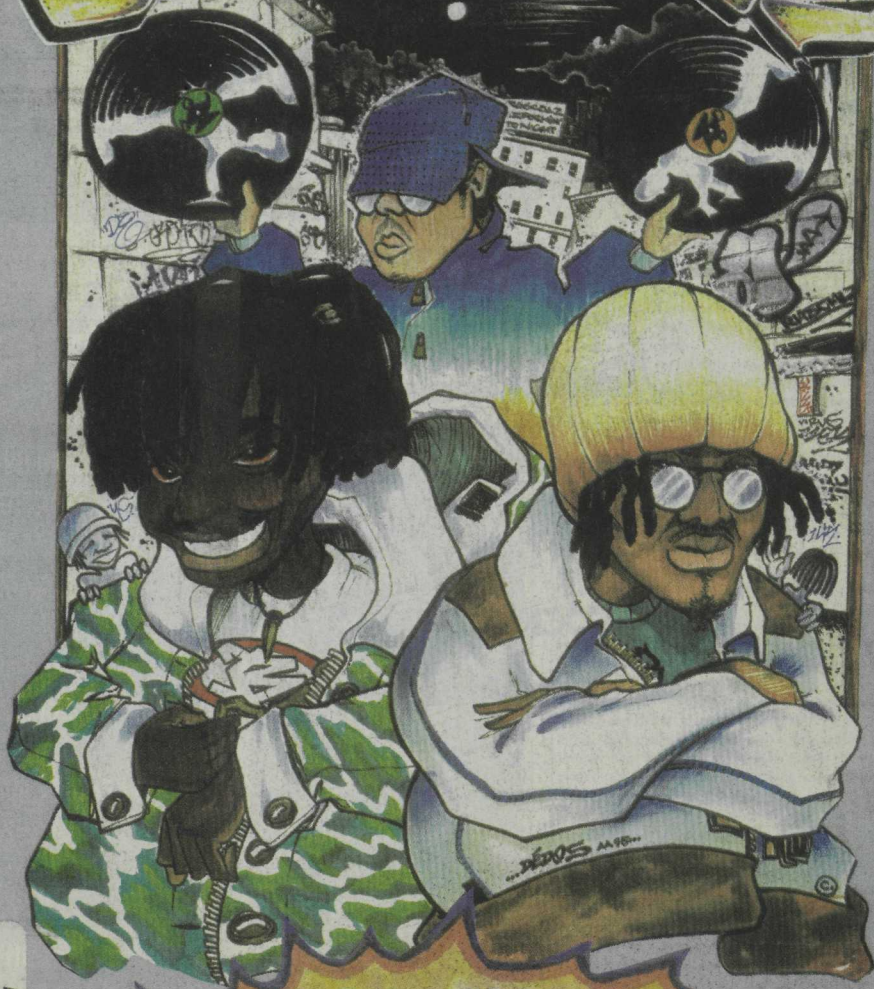
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ELEMENTS

MOB DEEP

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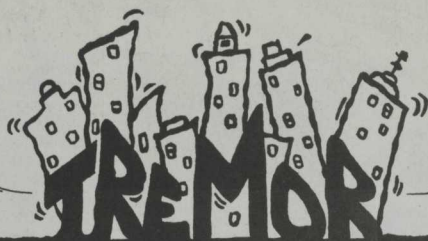
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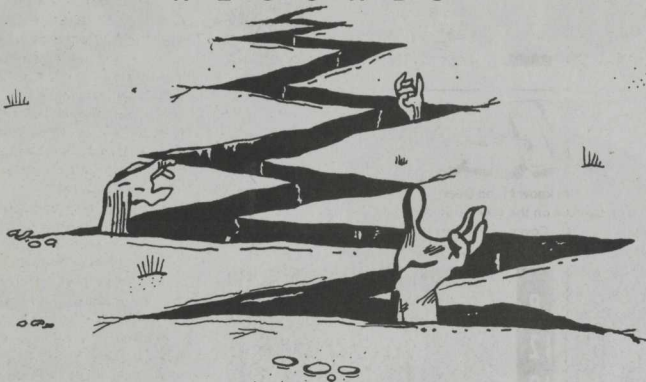
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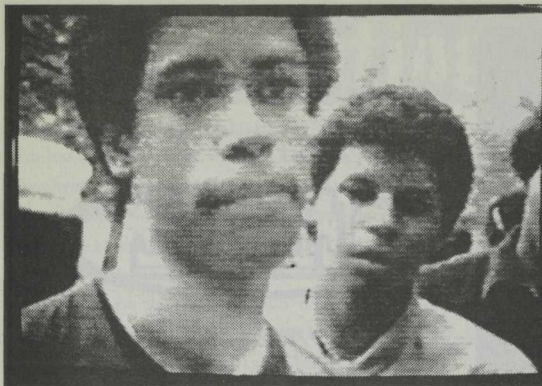
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Crazy Legs Style Wars circa 1982

Crazy Who?

The other night, I was at the CTR 101.9 fm radio studios meticulously ticking the keyboard's keys, inputting whatever. A young under-a-buck shortly sauntered up to see what I was writing. His oversize pants supplied the swish sound that I heard in the halls moments before.

"You writin' shit for that magazine?"

"Yeah, man.", I answered thinking that he had just made a long-ass bus ride just to ask such a generic question. He paused, lost like a nighttime deer stuck in a driver's headlights. Perhaps he was too nervous to continue his questions - more than likely, he just didn't know what to say next. He shifted his weight from one \$95 dollar Nike to the other. \$190 dollars, plus tax in total. Jamming his hands into his front pant pockets, he established his neopseudo B-boy stance, mimicking the rap advertisement photos he had studied earlier in the day. His pantlegs pooled around his ankles.

"This is the office, right?" he blurted with his new found confidence. I thought to myself I might play with him a while. I needed a break from the work.

"The office?... Yeah... Yeah you made it, man," I replied.

"What's your name?"

"It's CrossEye," he proudly answered.

"CrossEye, you've come to the right place. Can you write?"

"Yeah, I even wrote for my school newspaper before..."

I had to cut him off in mid sentence.

"Here, look at these." I passed him two finished articles, which I thought were well written. At least one was for sure, as it was an excerpt from Paul Beatty - a professional. He drawled, "Oh yeah, I've read his stuff in VIBE, but I like Buckwild's style more." Only half of his mouth bothering to exercise its articulating muscle. I let him look at an article about Eazy E. (I had just finished the proof-read moments before his arrival).

"Have you heard the joke about Eazy?" he asked with a young devilish grin?

"No."

He continued his long joke, bringing it to a dull finish. His delivery was flat and out of pace - plus I tend not to laugh at drawn out homophobia.

I was somewhat impressed that he bothered to remember the names that were credited in other large scale magazines. Perhaps he actually could write a sentence or two. I mean, how many kids even make it past the third paragraph? (You know those hyperbolic color pix are pretty fresh)

I casually mentioned a future article that he might be interested in.

"We're working on a future story about Crazy Legs. Perhaps you'd like to have some input into it."

"Crazy, who?! Whose that?"

Uh, oh - one of those. I thought to myself. I continued my conversation with him, trying to throw in as much Hip Hop history as I could. (especially history about Rock Steady). He listened cautiously, weight-shifting all the while. Our conversation continued, until I stopped because of the lecture-like environment. It was late and I was starting to get tired. The young-buck thanked me for taking down his phone digits and offered his fist for a pound. He then rolled out the same way he snuck in. I thought to myself, CrossEye was "aw ight" - for surely he passed the first and most important obstacle called enthusiasm. I mean, UBC really is a long-ass bus ride away.

- Rolando Espinoza,

Editor

May 1995 #1

CITR 101.9fm

ELEMENTS

We know Mobb Deep is misspelled on the cover, but the art is too ill to give a fuck. Cover art work by Dedos & Virus; AA Graphics! 95. All-Wrights reserved. Elements 95.

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Elements Hip Hop Journal has arrived! Elements is a bi-monthly magazine published by the Student Radio Society of UBC. Content - Elements will focus on all elements of Hip Hop culture, including: MC's, DJ's, Breaking and Graffiti - on both a local, national, and international level. The magazine features interviews, music reviews, and lifestyle issues pertaining to the Hip Hop community.

Editorial Policy - Elements jointly shares CTR programming policy (ask Linda Scholten or Miko Hoffman @ CTR radio (604) 822-3017 for details) and encourages submissions from all members of CTR and the general public. Please ensure consistency with the magazine's underground theme to ensure publishing consideration.

Submissions - Please forward all submissions (illustrations, photos, essays, reviews, opinions, etc) to: Elements, c/o CTR, #233-6138 SUB Blvd, Vancouver, B.C., V6T 1Z1 or fax us at: (604) 822-9364.

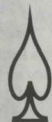


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Moonlighting by eclipse

C'mon y'all, let's all get down, EL-EM-ENTS is in your town. Yeah, yeah, just sitting here listening to the **Extra-P** remix of **Common's** new single "Resurrection". As if the original wasn't enough they also hit you with two Large Pro remixes. Speaking of Large, I know your you're all waiting patiently for his LP "The LP" to drop... but you've got to wait longer. Meanwhile check for some shit he did for **Madskills** on the b-side of Skills' new single "Nod Factor" (which was produced by the **Beatnuts**) and the album track "Extra Abstract Skills" featuring Large and **Q-Tip** rhyming with **Madskills**. Or you might have been one of those lucky people to get a cassette copy of Large's "Gitoffda Bullshit" taken from the "Wild Pitch Blends" tape distributed at **Gavin**. And oh yeah, buy the album when he drops it... The **Rock Steady Crew** will be having their 18th anniversary jam July 21, 22 & 23. For more information call (718) 823-3777... Be on the look out this summer for "Return Of The DJ", an all scratching album by some of the nastiest DJ's around (ie. **Q-Bert**, **Disk**, **Shortkut**, **Mix Master Mike**, **Honda**, **Rob Swift**, and many many more). This compilation is being put out by **The Bomb** Hip Hop magazine. Some other shit coming out of the Bay Area is "Table Manners", a mostly breakbeat record with a few vocals put out by **The Pirate DJ's** and co. The **Mighty Hardrockers Cash Money** is working on a new mix tape which is supposed to be the shit. Other DJ's taking it to another level on mix tapes is Mix Master Mike and Q-Bert. The **Bulletproof Scratch Hampsters**, who brought you the **Hamster Breaks**, are getting ready to work on their next joint... If you've been out in L.A. over the last couple of weeks, you probably bumped into **The Coup**, who's making a lot of noise with their new single and

video for "Fat Cats, Bigga Fish", while on their promo tour. They're about to blow up the spot on the west coast... **S.U.R.E.** record pool (one of NY's best, if not the best) celebrated their 17th year in business at the Empire Roller Rink in Brooklyn. Some of the performers there were **Big L**, **D&D Project Artists**, **Cella Dwellas**, as well as others. **Nine** also held his album release party that same night at Sylvia's in NY. The **Impact** convention came around again this year in Atlantic City. There was some heads out there, but not as many as the year before. Performances were

limited to mostly R&B groups like **Brownstone** and **Joya**. The gambling was the highlight of the year for some (Jay-Bird, Marc Genova) and for others such as myself, **Jellow**, **Marcus Morton** and **Rich** (Big Daddy) the low point... Certain record industry people are making moves for '95. **Fuzzy** leaves Pay Day to go to Warner Brothers, **Chris Thomas** goes from Nervous to Select and then back to Nervous, **Dante Ross** (gets the gasface)



DJ Q-Bert on the 1 & 2's as Crazy Legs looks on.

leaves Elektra to go to RAL, maybe?, **Casual T** and **Tim Reid** pack their bags and leave Hollywood Basics for Priority (where does that leave **Organized?**), and we also saw the closing of **Tough Break Records**. There's a lot of new music getting ready to hit the streets for summer. Among them are "Sugar Hill" by **AZ**, "Crooklyn Dodgers II" by **Chubb Rock-O.C.-Jeru**, "I Like It" by **Grand Puba**, "Something Big" by **Pudgée-B.I.G.-Lord Tariq**, "Dynamite Soul/Who Am I" by the **Artifacts** as well as other artists you should be hearing now like **Dark Skinned Assassin**, **Down N' Dirty Tribe**, **Sons Of Man**, and **Raekwon**... That be it for this first edition. But before I go I have to say peace to some people involved in Hip Hop that passed away recently: **Prince Messiah** (KISS FM), **Mercury** (Force MC's) and **Eazy E**. Out.

It's On You

"Eazy got AIDS. What's up?"

I think it was back at but, um... 88/89, when he came out with all his shit "Straight Outta Compton." He was my favorite rhymers on that shit, knowhat! 'm sayin'. AIDS is kinda serious. I advise you stay strapped with the jimmy cap and all that. One love to Eazy, knowhat! 'm sayin'. He gave a contribution to Hip Hop. All the rough shit. People can't dis him, cause he brought NWA up an' all...

- R-Love

Respect to Eazy 'cause he did a lot for the westcoast. Puttin' westcoast rappers on the map. Anything really can truly happen to anyone. Just 'cause you a star like Magic or Eazy E doesn't mean your invincible. It makes me even that bit more extra careful doin' what I'm doin' - for real. I wish him all the best. Its too late for anything now. I wish him the best.

- Red I, Rascalz

Eazy got it... big deal. Big deal. It's not gonna teach the kids anything. He didn't teach anybody anything anyway. If your not smart enough to realize what's goin' on in

your immediate circle of people, then your in big trouble...

- Mr. Bill, Krispy Biscuit

You gotta deal on all levels of respect, cause AIDS doesn't really pick and choose. It just hits anywhere it feels like it. He reached his heights, now he's fallen back down. Its gotta say something 'bout how he conducted his life. You gotta have respect and understanding to what your doin' and realize that anyone can reach their heights and then fall.

- Skin

If he got it then mad other people got it too and they don't even know yet. I'm sure his crew be runnin' trains, like Amtrak and all that. Much love for everyone who don't know they even got it yet. That whole groupie scene- you'd be stupid not to wear a double hat 'cause that's how it runs. I give him mad love 'cause my first joint from when I'm livin' back east was "Radio". I used to pump that shit all the time.

- G-Square, Cipher

My first thought was that this might be the demise of Death Row. You gotta think that

from back in the day- he doesn't know when he got. He could of had it for six years or something'. You never know when you contract the HIV virus. You gotta wonder about Dre and Ice Cube and all that. Kids gotta realize and I think it's gonna smack a whole lotta people in the face. This ain't a disease that just other people get. If you don't wanna die you gotta wear that shit. Wear two of them maybe. It's bad for Eazy E. Really bad- but its something that's gonna wake up a whole lot of people...

- Sol G, Figure IV Records

Personally, I don't care how Eazy got AIDS 'cause I know I don't have the shit, man. Knock on wood, knowhat! 'm sayin'...

(Unknown)

Eazy E got AIDS? I don't look at him no different. It's like that...

(Unknown)

* Editor's note:

This loose survey of comments was recorded on March 19, 1995, before Eazy E's untimely death. His contributions to Hip Hop will always be remembered. R.I.P.

Mix Tape

A DATE/TIME
NOISE REDUCTION ☐ OFF

B DATE/TIME
NOISE REDUCTION ☐ ON/OFF

Dynamite Soul (remix) - Artifacts
featuring Madskills

Glaciers Of Ice - Raekwon feat. Ghost
Face Killer & Masta Killa

Funky Piano - E. Bros

No Airplay - L.L. Cool J

Soul Obligation - Rascalz

Freestyle ? - Masta Ace Inc.

Check The Method - Lord Finesse

WLX - Tha Alkaholiks feat. Loot Pack

Fat Cats, Bigga Fish - The Coup

Lock Shit Down - Dark Skined Assassin
Your Beef Is Mine - Mobb Deep feat.

Nas & Raekwon

Peeps (remix) - Cipher

Gitoffda Bullshit - Large Professor

Invasion - Jeru The Damaja

Dope Sounds - Diamond

Unified Revolution - The Jurassic 5

Supa Nigga - King Tee

Resurrection (Large Professor remix) -

Common Sense

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It was bound to happen. After the west coast's three year domination of the DMC USA and World DJ Championships, NY's DJ Roc Raider successfully ended his second place streak and made a historic footnote in DJ battle history. For those who aren't too familiar with Roc Raider, he is currently Showbiz & AG's DJ; also cutting on some O.C. and Artifacts tracks (as well as production on E-Bros's Funky Piano). His battling history dates back to the 1st annual Supermen Inc. World Supremacy DJ Battle, which many still say he should have won.

1995's DMC World battle included over seventeen countries competing for the world title in London, England, marking the return of the World DMC DJ Convention and the gold Technics 1200's (as well as the gold DMC PMX-2 mixer) for 1st place. Sources told Elements that this year's competition wasn't all that, and that Roc

Raider had a clear victory. Can't wait to see that shit! When asked later about the victory, Raider said "Yo, I didn't even hear who placed 3rd or 2nd. All I know was I hoped my name wasn't being announced durin' that shit!"



DJ Roc Raider 1995 DMC World Champion

This year's runner up was the 1994 Supermen Inc. World DJ Champion, DJ Noize from Denmark. Displaying the country's tradition of "Phrasing", which consists of marking a record with a sticker at a specific groove and dropping the needle against the mark, automati-

cally playing the desired phrase or beat. He is scheduled to defend his Supermen Inc. title in the middle of the year (if there is a battle).

Q-Bert and Mixmaster Mike, DMC World Champions Since 1992, were told not to defend their title this year. The DMC's president, Tony Prince, told them that they would intimidate the other finalists. Instead, they were made judges and gave a special performance at the competition. From what I heard, their shit was straight freestyle and no routine was planned. Dope!

The road to the 1996 DMC World DJ Championships is already in process: The USA finals are to be held in San Francisco in mid-September (of this year). I'll keep y'all informed on the inside word with the DMC in upcoming issues. Late...

1995 DMC World Championship Finalists

Austria: Dr. Sample & DJ S
Croatia: DJ Fresh Jay
Czechoslovakia: Robert Toth
Denmark: DJ Noize (2nd Place)
Finland: JS 16
France: LF Pee

Germany: DJ Splinta
Greece: DJ Smartie
Hong Kong: Janva Tam
Hungary: Wizard
Italy: Daniele Mondello
Philippines: DJ Kid

Poland: Davel Szymczyk
Sweden: 1210 Jazz
UK: DJ Kofi
USA: Roc Raider (1st Place)
Defending title: France's Alliance Etnick (3rd Place)

The Infamous... **MOBB DEEP**



Photo: Loud Records

by **E B O N Y**

Mobb Deep is back. The Infamous has returned with a new album that will inevitably be labeled as a classic. With one of the illest or more importantly, refreshingly ORIGINAL songs that have been released in a while (production AND lyrics), "Shook Ones" Parts I & II is leavin' the weak 'scared to death and scared to look'.

ELEMENTS: First of all how did you two hook up?

Prodigy: We met back in high school (in Manhattan). Every body used to be battling in the lunch room. We were battling other crews and soon people were like 'Yo, you two look good together' or 'Y'all sound good together you should form a little group'. So we got together to make a demo, started doing talent shows at the school and it was getting off. So we took it from there. Everybody was liking us so we were like, 'Yeah! We should take it further'. So we started shoppin' our demo around to record labels, walkin' around, cuttin' school, beggin' people to sign our shit.

E: Aside from school what inspired you to become MC's?

P: At night I'd be sittin' in my bed when I was little, cause my mom wouldn't let me go outside when it got dark. So I'd just be

E: Does this shit happen every day?

P: It doesn't happen every day but often enough shit pops off. But there's good times, it's up and down, neither one lasts forever.

E: Why do you or don't you think positive messages are rare in rap music these days?

P: It's not rare, there's allot of positive brothers out there rhyming like KRS. I consider ourselves to be somewhat positive. We don't only talk about violence and shit, we're tellin' people they need to chill cause brothers be gettin' killed, or locked up and they need to slow down on that shit and just live. The thing is allot of people don't really listen to brothers rhymes, they just think it's all about killing and guns and shit. But if they really sit



Mobb Deep: Prodigy, Havoc

layin' in my bed listening to people outside rhymin' and blasting the radio and shit, I heard Rakim, Kool G Rap and all them. I was like, 'DAMN! I wanna do that shit too, I want brothers to be blastin' my shit!' knowhathi'm sayin'. That's what made me wanna write.

E: What happened with ISLAND RECORDS?

P: We were young back then, we didn't really know what we were doin'. We were just anxious to come out with an album, so we rushed things. We didn't even do any production on it. So it just fell through cause we rushed it. But this time we're takin' our time so the shit comes out right.

E: What is life like in Queens Bridge?

P: There's always ups and downs, Brothers have there little laughs and all, but there's always shit going on: people starving to death, ain't no money. So they start slinging drugs, that's where you get conflict and people start shootin' each other and fightin'....

down and listen, they'd know the MC's just tryin' to tell peoples to chill.

E: What do you want people to feel when they listen to your shit?

P: I just want them to relate. The good times and the bad times, shit that's going on outside, or problems with your shorty or your lady, I just want people to relate. I'm sure most can cause that shit goes on everywhere.

E: What does it take to be a Rap artist in the growing music industry?

P: Hard work is what it takes. It's a struggle like every thing in life, if you want to be a doctor or a lawyer you got to go to school. If you want to be an MC you got to do this shit for years, you got to keep reachin' for your goal if this is what you want to do.

E: How do you do your live shows, do you have a D.J.?

P: It differs cause we don't plan shit. I get up out my bed throw

Photo: Loud Records

in my everyday clothes (I don't try to get up in no costume or nothin' like that) and just get up on stage and do my shit. If it so happens that our crew is there then our crew will come on with us. We don't really have a set D.J. My man L.E.S. be doin' shit for us, but when he ain't there we pop in the DAT and rock the crowd with straight up lyrics. Nothin' spectacular.

E: How do you view women in your music and in life in general?

P: Well all women are different, I can't just label all women period. It depends some women are sneaky, some are nice, some are not...

E: You might want to write more about the nice ones...

P: True, but I can't write about the nice ones though when there are bad ones too...

E: Yeah but you cant just focus on the bad ones and ignore all the good ones...

P: Yeah... got to talk about every body...

E: What do you see as the future of Hip Hop and rap music in particular?

P: I don't know, so much shit is happening, it's hard to tell. I'ma just try to keep doin' my shit. Where ever it takes, that's where it goes. Hip Hop, this shit is bugged out. You got some phony people in the game, a lot of crazy ass music, everybody got different ears for shit, knowwhat! 'msayin'. I don't really know where it's goin', it's gonna be here though cause we ain't goin' nowhere.

E: What is the basis or elements of Hip Hop to you?

P: The lyrics, strictly lyrics...

H: Realism knowwhat! 'msayin'. Keep it real for your self and rhyme about what you know. Fat beats of coarse. As for Graffiti and Breakin' that's part of the culture, that started it all off. I was little when it all started but I was there breakin'. I also used to write; id be up in the Bronx takin pictures of the trains and the lay ups and shit. All that's part of it no doubt.

E: What does livin' Hip Hop as a culture mean to you?

H: It's important in my life. That's what I wake up thinking about everyday. I see Hip Hop. Some people don't, but I can see it. I don't know what I'd do without it.

E: What's your biggest beef with com-

"The thing is a lot of people don't really listen to brothers' rhymes, they just think it's all about killing and guns and shit."

-Mobb Deep

mercializes rappers?

H: They takin' money out of the real artists pockets. When you think about it that commercialized shit comes and goes. They get one 'rapper', put him together, spend mad dough on him, make him blow up and next year he's nobody. People need to pay attention to the brothers out there doin' this shit for real but don't get a chance. But the big investors want shit that sells quick. They just takin' food from the brother that's really livin' and diein' for this shit. I could die for this shit you know, I could go out on the road and God forbid get killed cause I'm goin to the real hoods. I'm not no commercialized rapper that be like, 'Yo let me perform in the Ritz' or 'the Bentleys' or where ever.

E: Do you get influenced by other groups?

H: I don't get any influence from any recent acts. I like some of them, but they don't influence me. People that influence me is from back in the day, like my moms, my peers who keep me goin', groups from back in the day like G. Rap, the J.B's, Tribe, Kane etc.

E: So what is it about groups these days that doesn't influence you?

H: We are competing', I'm cool with them and all, I might like them, some shit might make me write an iller rhyme but its not about influence.

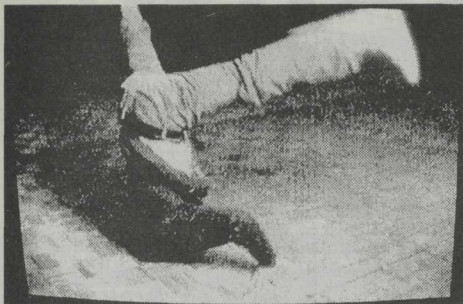
E: Concerning your message on side one, 'The infamous prelude', what were you sayin'?

H: Oh yeah, that's my man right there. He wrote that to let 'em know we mad aggravated and frustrated knowwhat! 'msayin' we gonna let 'em know...

P: That's what I'm call it, frustration.

ARTIST:	MOBB DEEP
LABEL:	LOUD RECORDS
ALBUMS:	THE INFAMOUS
PRODUCTION:	MOBB DEEP Q-TIP
MEMBERS:	HAVOC PRODIGY
HOMETOWN:	QUEENSBRIDGE, NEW YORK

the Seen



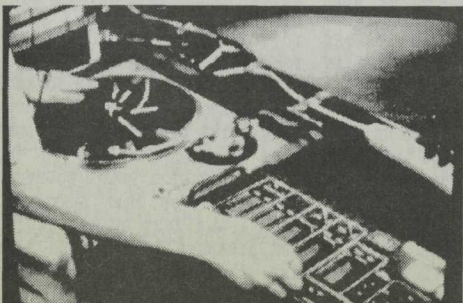
Nelson Cortez - Van Dynamic Breakers (Vancouver)

by Carmen Morrow



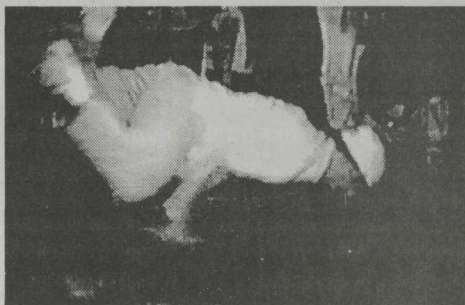
Misfit - Rascalz (Vancouver)

by Rolando Espinoza



DJ Kilo-Cee - Krispy Biskut Mix Show (Vancouver)

by Rolando Espinoza



Kid Finesse - DVS Floor Rockers (Seattle)

by Eugene Bahamonde



Blasé - Source of Labour (Seattle)

by Eugene Bahamonde

* Send your photos to Elements c/o CITR #233-6138 SUB
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JURASSICK

THE JURASSICK 5 MAY NOT
THEY ARE RAPIDLY GAINING
ON THE STRENGTH OF THEIR

"UNIFIED REBOLUTION" 12" AND THEIR EMERGETIC LIVE PERFORMANCES. IF YOU'VE HAD THE OPPORTUNITY TO CHECK THEIR DEBUT SINGLE THEN YOU KNOW THAT THE JURASSICK 5 ARE ON SOME OLD SCHOOL, ROUTINES AND HARMONIZING SHIT. COMPARISONS TO THE CRASH CREW AND COLD CRUSH BROTHERS ARE INEVITABLE, HOWEVER THIS GROUP OF SEASONED VETERANS ARE BRINGING THEIR OWN VIBE TO THIS WORLD OF REPETITIVE HIP HOP. WITH 10 YEARS OF MC'N EXPERIENCE, AND A FIRM GRASP AND RESPECT FOR THE PIONEERS WHO PAVED THE WAY, THE JURASSICK 5 ARE TAKING HIP HOP BACK TO THE ROOTS THAT THEY GREW UP ON.

BE A HOUSEHOLD NAME, BUT
AN UNDERGROUND FOLLOWING
INDEPENDENTLY RELEASED

J SWING: FIRST OFF, WHO ALL MAKES
UP THE JURASSICK 5?

OUT CHEMIST: ALRIGHT, BREAKDOWN.
IT'S TWO DIFFERENT GROUPS. IT'S
A COMBINATION OF UNITY COMMIT-
TEE (MC'S CHARLIE TUNA & MARK 7
AND DJ CUT CHEMIST) AND REBELS
OF RHYTHM (MC'S SOUP & AKIL).
PUT REBELS OF RHYTHM FIRST CAUSE
THEY'RE ON MOST OF THE SONG. TO-
GETHER WE'RE CALLED THE JURASSICK
5.

J: WHERE DID THE NAME JURASSICK
5 COME FROM? WHAT'S THE MEANING
OF IT?

SOUP: ACTUALLY, ONE OF THE GROUP
MEMBERS FRIEND CAME UP WITH THAT,
THIS GIRL CAME UP WITH IT ACTU-
ALLY. IT WAS JUST THE WHOLE BAS-
IS OF JURASSICK, HOW WE KNOW IT
AS BEING PREHISTORIC BUT THEY
JUST REVIVING IT BY SHOOTING THE
DNA. SO BASICALLY BECAUSE THERE
WAS AN OLD SCHOOL VIBE TO US,
SHE JUST CAME UP WITH THE NAME

JURASSICK 5. SHE WAS LIKE WHY
DON'T Y'ALL CALL YOURSELVES THE
JURASSICK 5, THERE IS 5 OF Y'ALL
- IT'S OLD SCHOOL. IT TOOK A
WOMAN TO COME UP WITH THE FAT
NAME.

J: WHAT MADE YOU DECIDE TO COME
WITH THE OLD SCHOOL FLAVOR?

SOUP: I ALWAYS WANTED TO DO IT
LIKE THAT TO BE HONEST. I ALWAYS
WANTED TO DO IT BUT I DIDN'T
KNOW HOW PEOPLE WOULD TAKE TO IT
CAUSE YOU KNOW HOW HIP HOP JUST
BE CHANGIN' SO MUCH. I GUESS FROM
US JUST LIKING IT, WE STARTED
MAKING SONGS THAT JUST HAD AN
OLD SCHOOL VIBE IN IT EVEN THOUGH
WE WASN'T REALLY TRYING TO DO
IT. PEOPLE WAS COMING TO US SAY-
ING Y'ALL ARE SOUNDING LIKE SOME
OLD TREACHEROUS 3 TYPE SHIT OR
SOME COLD CRUSH AND I WASN'T RE-
ALLY PEEPIN' IT LIKE THAT AT
FIRST. I JUST WANTED TO MAKE
SONGS THAT WERE FLY. THAT WAS
THE WHOLE BOTTOM LINE. THEN THEM

PEOPLE STARTED SAYING WELL Y'ALL
SOUND A LOT OLD SCHOOL. THAT'S
WHEN WE DECIDED OKAY, IF THAT'S
WHERE EVERYBODY'S PUTTIN' IT AT,
THEN LET'S SEE IF WE CAN HANDLE
IT. IT JUST GREW FROM THERE, WE
WAS DOIN' OLD SCHOOL WHEN WE
WASN'T REALLY TRYIN' TOO.

J: YOU MENTIONED COLD CRUSH AND
TREACHEROUS 3, HOW DID THEY IN-
FLUENCED YOUR SOUND?

SOUP: I THINK THE REASON WHY THEY
INFLUENCED US WAS JUST ON THE
STRENGTH THAT WE DIDN'T HAVE A
LOT OF ACCESS TO THAT. WE WAS
FROM L.A. BACK WHEN COLD CRUSH
HAD THEM TAPES. MAN, IF SOMEBODY
OUT HERE HAD A TAPE OF COLD CRUSH
HE WAS THE MAN. CAUSE WE DIDN'T
HAVE A LOT OF ACCESS TO THAT
MAN. ANY TIME I HEARD SOMETHING
BY COLD CRUSH THAT LEAKED OUT
HERE I WAS JUST ON IT, JUST ON
THE STRENGTH THAT IT WAS RARE.
AND I WANTED TO BE ONE OF THE
KIDS TO BE CONSIDERED TO KNOW

BY J SWING

WHAT TIME IT WAS WITH HIP HOP. IT WAS LIKE OKAY, KURTIS BLOW IS POPPIN' WITH "CHRISTMAS RAP", BUT I'M LIKE DUDE, HAVE YOU HEARD THE FUNKY 4 + 1 AND PEOPLE WERE LIKE NAW - SEE I'M THE MAN NOW CAUSE YOU DON'T KNOW, YAKNOWHATI'M SAYIN'. THAT'S WHY I THINK WE WERE INFLUENCED BY THEM.

OUT: SEE OUT HERE THERE WAS SO MUCH STUFF THAT DIDN'T COME OUT, THAT ONLY CERTAIN PEOPLE HAD - ESPECIALLY THE BATTLE TAPES. LIKE I'D CATCH A HOLD OF FORCE MC'S VS. COLD CRUSH OR FANTASTIC 5 VS. WHOEVER. NOBODY KNOWS ABOUT THAT SHIT SO WE WERE ALWAYS PEEPIN' IT.

J: ARE YOU GONNA KEEP JURASSICK 5 STRICTLY PARTY MUSIC, OR ARE YOU GOING TO SPEAK ON OTHER ISSUES AS WELL?

SOUP: MAN, DON'T THINK CAUSE WERE CELEBRATING WE CAN'T SIT OVER HERE AND SEE WHAT'S GOING ON IN THE WORLD

AND THEN WE CAN'T SPEAK ON IT. CAUSE WE LIVE IT EVERYDAY, AND IT'S NOT THAT WE MAKE PARTY SONGS TO GET PEOPLES MIND OFF IT, CAUSE YOU CAN DO WHAT YOU WANT. A PARTY SONG, THAT CELEBRATION IS ONLY GOING TO LAST FOR 3 MINUTES.

OUT: IT'S LIKE THIS, WITH JURASSICK 5 WE RESPECT EVERY PURPOSE. THERE IS A TIME TO BE CONSCIOUS, THERE IS A TIME TO CELEBRATE, THERE'S A TIME TO BE ANGRY, THERE'S A TIME FOR EVERYTHING.

SOUP: YAKNOWHATI'M SAYIN'. I DONE

GREW UP IN ONE OF THE WORST PARTS IN L.A., AND STILL THERE, AND I KNOW BROTHERS DO SMILE IN THE GHETTO, YOU CAN HAVE A GOOD TIME IN THE PROJECTS. I DON'T WANT TO HEAR ALL THAT SHIT ABOUT THERE AIN'T NUTHIN NICE ABOUT IT. DUDE, I DONE PARTIED IN THE GHETTO, I DON'T WANT TO HEAR THAT SHIT.

J: TO ME IT SOUNDS LIKE THE NEW WAVE OF WEST COAST ARTISTS STEP-PING TO THE FOREFRONT, LIKE RAS KASS AND E-RULE, ARE NOT YOUR STEREOTYPICAL GANGSTA RAPPERS, BUT ARE MORE EAST COAST SOUND-ING. DO YOU SEE THIS BRAND OF

START TRIPPIN. THERE IS CERTAIN SONGS OUT IN L.A. BACK THEN THAT YOU COULDN'T PLAY BECAUSE YOU DIDN'T WANT SHIT TO JUMP OFF. "IT'S LIKE THAT" WAS ONE OF THEM TYPE SONGS. "30 DAYS" BY RUN DMC WAS ONE OF THOSE TYPE SONGS. SO I DON'T REALLY CONSIDER IT AS GANGSTA MUSIC. GANGSTA NIGGAS LIKE HIP HOP SHIT. IT HAS NOTHIN' TO DO... CAUSE BACK WHEN PEOPLE WAS DIGGIN' RUN DMC, DIDN'T NOBODY KNOW NOTHIN' ABOUT EAZY E, BUT GANGSTAS WAS BUMPIN' THAT DMC SHIT IN THEY COUPES OR IN THEIR BOX. SO I DON'T THINK IT'S REALLY GANGSTA, I THINK IT'S JUST

MUSIC. KNUCKLE-HEADS GONNA VIBE WITH IT, NON-KNUCKLEHEADS GONNA VIBE WITH IT.

OUT: AS FOR RAS KASS AND EVERYBODY, ARE THEY PUSHIN' GANGSTA RAP OUT OF THE WAY - MAYBE.

SOUP: YO, I'M GONNA SAY IT LIKE THIS J. KIDS LIKE RAS KASS, KIDS LIKE US, GANJA K, THE NONCE, AND

PHARCYDE - WE ALWAYS BEEN HERE. WE ALWAYS BEEN HERE. THIS IS NOTHIN NEW AS FAR AS US TRYIN TO COME OUT WITH THE HIP HOP, NAW, WE ALWAYS BEEN HERE.

OUT: I THINK THE DIFFERENCE IS NOW IS THAT WERE TAKIN' A STAND AND WERE FINDIN' A WAY THROUGH THE CRACKS.

SOUP: THAT'S RIGHT. CAUSE AT ONE TIME IF YOU WAS AN L.A. RAPPER AND YOU WASN'T DOIN NO GANGSTA SHIT YOU COULDN'T GET PUT ON. THAT WAS THE BOTTOM LINE, WASN'T NO LABELS CHECKIN'.

"THERE IS CERTAIN SONGS OUT IN L.A. BACK THEN THAT YOU COULDN'T PLAY BECAUSE YOU DIDN'T WANT SHIT TO JUMP OFF. "IT'S LIKE THAT" WAS ONE OF THEM TYPE SONGS."

WEST COAST HIP HOP SLOWLY TAKING OVER?

SOUP: TO BE HONEST MAN I'M GOIN' TO TELL YOU LIKE THIS, AND CUT, YOU CAN INTERRUPT ANY TIME YOU WANT. TO BE HONEST THE WHOLE GANGSTA THING, I'M GOING TO TELL YOU, BACK IN THE DAY AS FAR AS FOR ME, MAN IF "HARD TIMES" OR "IT'S LIKE THAT" CAME ON YOU HAD PROBLEMS WITH THE GANGSTAS. THAT WAS GANGSTA MUSIC TO US. CAUSE I KNOW YOU COULD PARTY, YOU COULD PLAY WHODINI, BUT IF YOU PLAY "IT'S LIKE THAT" THE GANGSTAS WOULD START TRIPPIN. THEY WOULD

"THE SHOW"

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Every Saturday night
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from 6-8 pm...



...with hosts **Checkmate & Flipout**, and **J Swing** on the turntables.



J: WHAT'S A JURASSICK 5 PERFORMANCE LIKE?

OUT: I'M GLAD YOU ASKED ME THAT. WELL, BASICALLY WE TRY AND KEEP IT ANTI-DAT. THE DJ IS A BIG ELEMENT. WE TRY TO FLIP THE RECORD, OR BRING THE DRUM MACHINE. WHENEVER YOU SEE THE JURASSICK 5 WE'LL BE PERFORMING OFF THE SP 1200 OR OFF TURNTABLES. LIKE SOMETIMES WE'LL FLIP MAD BEATS AND JUST DO ROUTINES. OLD SCHOOL STYLE MAN, YOU KNOW. I'LL FLIP "BIG BEAT" INTO "PANTS & BLUES", JAMES BROWN INTO "IMPEACH", "IMPEACH" INTO SOME OTHER BREAK, YA KNOW. ALL IN ONE SONG, REAL FAST. WE'LL WORK OUT ROUTINES LIKE THAT.

IT'S NOT A STALE SHOW LIKE OH, HIT THE DAT PLAYER AND THE MC'S GO. THE DJ PLAYS AN INTEGRAL PART. THE SHOWS JUST A PARTY, THE ENERGY COMES ACROSS REAL WELL WHERE AS A LOT OF TIMES AT RAP SHOWS I'VE BEEN NOTICING LATELY THAT THE ENERGY THEY CAPTURE ON RECORD DOESN'T CARRY OVER TO THE PERFORMANCE. WITH THE JURASSICK 5 IT'S A COMPLETE OPPOSITE. THE ENERGY YOU HEAR ON THE RECORD CAN BE WATCHED BY A LIVE PERFORMANCE, AND IN SOME CASES MAY BE EXCEEDED.

J: HAVE YOU HAD ANY OLD SCHOOL HEADS CHECK YOU PERFORM?

OUT: YEAH ACTUALLY. CRAZY LEGS WAS AT A SHOW WE DID IN SAN FRANCISCO AND HE WAS REALLY IMPRESSED. I THINK HE CAME UP TO, DID HE COME UP TO YOU SOUP OR DID HE COME UP TO CHARLIE?

SOUP: ME AND CHARLIE ACTUALLY.

OUT: HE LIKED THE SHOW.

SOUP: HE LOVED IT MAN. SEE STUFF LIKE THAT IS MY MOTIVATION, THAT'S MY GOLD RECORD RIGHT THERE MAN.

OUT: HE WAS LIKE HOW DO YOU GUYS KNOW? YOU GUYS WEREN'T EVEN THERE, BUT YOU GUYS CAN STILL DO THIS.

SOUP: CRAZY LEGS! HE WAS THERE FROM THE BEGINNING. THAT'S LIKE HAVIN' BAMBAATAA WALKIN' UP TO YOU AND SAYIN' KID, YOU ONE OF MY FAVORITE GROUPS. YOU NOT GOING TO SIT OVER THERE AND SAY OH, OKAY, THANK YOU. YOU GONNA

TO DO BACK IN THE DAY. SO HE'S LIKE YOU GUYS DEFINITELY HAVE A SPOT TO PERFORM.

OUT: WE NEED TO GET OUT THERE.

SOUP: YOU TELL IT MAN. I'M READY TO LEAVE RIGHT NOW.

OUT: I'LL START A SLOW JOG NOW.

SOUP: YAKNOWHATI'MSAYIN'! BUT THAT'S WHAT HE SAID. THAT RIGHT THEN AND THERE IS ENOUGH FOR ME DUDE. IT'S VERY MUCH AN EGO BOOSTER, BUT AT THE SAME TIME YOU GOTTA KEEP IT IN PERSPECTIVE.

J: IS THERE ANYTHING YOU TWO WANT TO ADD?

SOUP: YEAH. SHIT MAN, JUST TRY AND LIVE YOUR LIFE ONE DAY AT A TIME, AND HAVE GOALS BUT BE REALISTIC ABOUT THAT SHIT. IT'S GOOD TO HAVE DREAMS BUT JUST BE REALISTIC WITH YOUR

SHIT, AND FUCK BEING REAL. CAUSE EVERYBODY'S SAYING THEIR SHIT'S REAL. JUST BE YOURSELF AND IF THEM NIGGAS CAN'T GET WITH YOU, TELL THEM NIGGAS TO EAT A DICK.

"[CRAZY LEGS] LOVED IT MAN. SEE STUFF LIKE THAT IS MY MOTIVATION, THAT'S MY GOLD RECORD RIGHT THERE, MAN."

BE LIKE KID, THIS IS BAMBAATAA! CRAZY LEGS WAS LIKE YO, CAUSE HE WAS SO IMPRESSED WITH WHAT WAS GOIN ON, HE WAS LIKE IF YOU KIDS WAS GONNA BE IN NEW YORK IN JUNE OR JULY, ONE OF THEM TIMES, HE WAS LIKE YOU GUYS DEFINITELY HAVE A SPOT ON THE ROSTER TO PERFORM AT THE ROCK STEADY JAM IN THE PARK, AND I BEEN TO THE JAM LAST YEAR WHEN I WAS AT THE NEW MUSIC SEMINAR AND KID, THIS PLACE WAS TOTALLY PACKED. IT WAS EVERYBODY YOU COULD THINK OF FROM OLD SCHOOL TO NEW SCHOOL, AND THIS IS WHERE YOU CAN GET THE PROPS OUT OF THIS WORLD CAUSE THIS IS THE ESSENCE RIGHT HERE. THIS IS THE ROCK STEADY JAMS THEY USED

ARTIST: JURASSICK 5
LABEL: BLUNT RECORDS
RELEASE: UNIFIED
REBOLUTION 12"
PRODUCTION: CUT CHEMIST
AND NU-MARK
MEMBERS: SOUP
AKIL
CHARLIE TUNA
MARK 7
CUT CHEMIST
HOMETOWN: LA, CALIFORNIA

MASTERS

EFEX AND KURVE



(SOB) KREWZ



(CHRONIC)



VIRUS



MICRO



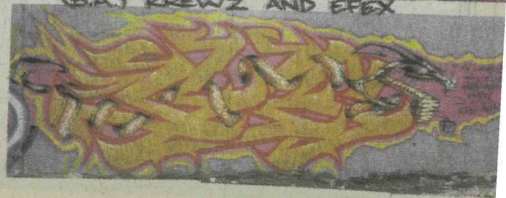
(SOB) VIRUS AND DEDOS



NEOS



(B.A) KREWZ AND EFEX





RASCALZ



Photo: Cliff Skelton

The Rascalz. A westcoast crew with an abundance of rap talent. Hip Hop in its purest form; no westcoast gangsta anything. No hidden marketing flows or radio bullshit. Strictly underground.

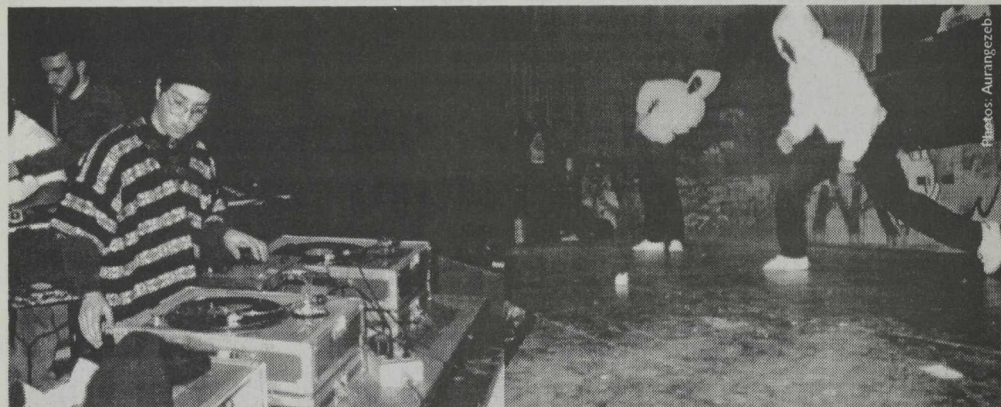
by Rolando Espinoza

Still, this crew of MC skills, DJ/production, Graf Artists and B-boys has had their brush with the Canadian mainstream media. Their freshman video "Really Livin", (from their CD of the same name) ranked number one for four weeks on MuchMusic's Rap City, (Canada's answer to MTV). Some time has passed and now they too follow in the independent-label tradition of their American rap peers ShowBiz & AG, E 40 & the Clique and Wu-Tang Clan. Their indy label, Figure Four is realizing the Rascalz new single, "Blind

for the art form allowed them to progress and eventually form one of Vancouver's dominating Hip Hop cliques. Red I recalls, "We was all in dance crews. I was in a dance crew, writin' rhymes, dreaming of the day I'd be put on the Mic." The MC's,

It has them on the verge of blowing up- again; allowing them to showcase their four main elements of Hip Hop with intelligence and style.

Misfit & Red I, long time relationship accents their stylistic differences; where you sometimes witness a Jekyll & Hyde type of combination. Misfit allows for deep introspection, allowing his "third wheel" rhyme style possess his being, (mostly closing his eyes when busting a lyrical thought). His low tone is



DJ Kemo inspects the goods.

Zebroc & Dedos B-boyin'.

With The Science". It has them on the verge of blowing up-again; allowing them to showcase their four main elements of Hip Hop with intelligence and style.

The Rascalz officially started in 1989, but before then, they were just friends dancin' to get the ol' ants 'out the pants. Now several years later, all of the Rascalz clique live within a 5 block radius of each other in Vancouver's east side. Although the yet-to-be formed Rascalz crew did not have any real MC's, they had concrete feelings about the energy, love and feeling of the music. This respect

"Kids gotta... continue practicing, and don't stop practicing- otherwise they'll stay at the same spot where they are. Their egos will grow, just making them worse."

a living metaphor. On the other hand, Red I's natural delivery is proof that you can deliver deadly rhyme blows and still be down with the party vibe. Trinidad born talent will always deliver a sharktooth grin.

" Kids gotta understand that they are not what they perceive they are until they practice, and continue practicing, and don't

stop practicing- otherwise they'll stay at the same spot where they are. Their egos will grow, just making them worse," discloses Misfit.

The affiliation of these friends does not just feed off of dope

rhyme skills; on the contrary; the mic delivery is just a comment on the Hip Hop vibe that the other branches provide. One such branch is the crew's B-boys- Zebroc & Dedos. These kids be dancin' strictly from the heart; for a thing called regional isolation didn't let them know that Breakin' was considered played out by the mainstream. No one had told them that the dance groove was over.

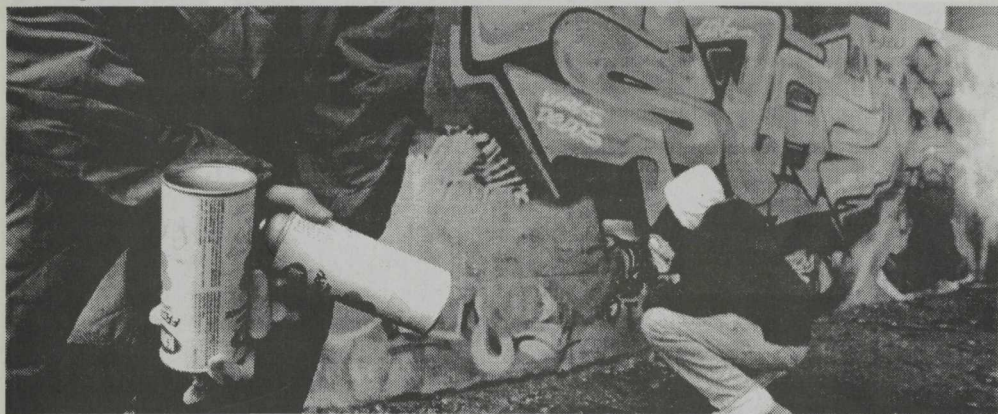
"We're tryin' to bring it back. My partner Zebroc and I have been dancin' for about five years. Unfortunately, we see dancin' dying out right about now. We don't see too many rap crews with dancers nowadays. You gotta remember Big Daddy Kane with Scoob & Scrap. Now all that is gone. We're trying to bring that back.. The group, the MC's and the dancers- a full package" -Dedos

On the live tip, the B-boys add a old/new lost dimension that brings melt-down electricity back to live shows. Break

sources say that Vancouver's local vinyl recourses can, at times be scarce- causing a Hip Hop handicap. The Labratz production crew stresses no loud high hats. Just Nel Carter-fat-ass bass lines.

"Basslines that retain the realness of 60's & 70's old soul," added Kemo. What's next for them? "Hopefully, next time we get in the studio, we're gonna drop some live stuff. It'll just be experimenting so far 'cause we've never done it before. I'm not really a musician... knowwhat!m sayin'." - J Kemo

The last and possibly the most underground Rascalz element is its aerosol artists- the AA Crew, (AllCity Action). Armed with a marker arsenal that would make even Mrs. Jiffy jealous, this crew practices 'nuff artistic crimes on Vancouver's cityscapes. Dedos, (also a Rascalz B-boy), Z Lok and Virus



boys for the break. Trueschool, baby.

Perhaps makin' the most noise is the Rascalz DJ/Producer - Kemo (Labratz). Starting with back-in-the-day Radio Shack-5-seconds kind shit, Kemo's first samples included such bug-out material as La Bamba and tunes from the Benny Hill Show. That was then and this is now, 'cause nowadays, rumour sez that they have their phone ringin' with the Toronto's Dream Warriors asking' for some remix production work. Their successful sound of sloppy, mystery gloom is a result of Kemo's tenacity and almost nonexistent use of traditional break loops. (He still working on work-in-progress beats that are 3 years old!) This sound explorer will use almost anything he can get his hands on, (witness underwater dolphins on the Rascalz last CD), and flip it like a brown-around-the-edges pancake. This is a good thing, because

have perfected their skills, each bringing unique, individual talents to the crew. Dedos being characters, Z Lok gets ill with the letters and Virus, is just sick... he's the sickness. The AA Crew's full-blown streetgraphics cannot be ignored, for their world-class color and sharpness bring necks to strain and jaws to drop. It should be an interesting time for Canadian Hip Hop now that the Rascalz have applied the Figure IV (Records) leglock.

ARTIST:	RASCALZ
LABEL:	FIGURE IV
RELEASE:	CASH CROP
PRODUCTION:	KEMO (LAB RATS)
MEMBERS:	RED 1
	MISFIT
	KEMO
	DEDOS
	ZEBROC
HOMETOWN:	VANCOUVER, BC



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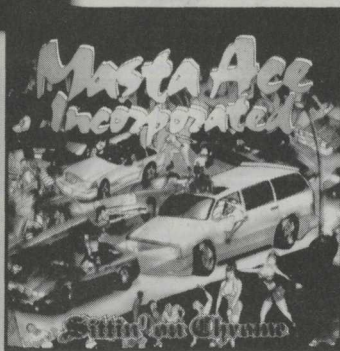
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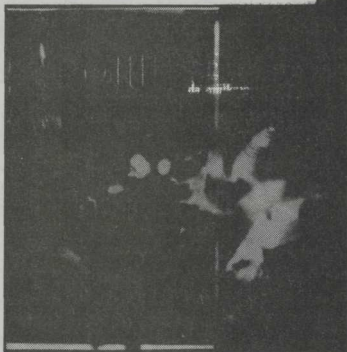


Masta Ace Incorporated **Sittin' On Chrome**

Masta Ace Incorporated are ready to drop their second Delicious Vinyl joint, "Sittin' On Chrome". All 14 tracks brim with party bass jams and penetrating lyrics that come from the heart of one of hip hop's true visionaries.

Da' Miilkrate Milkbone

On his debut disc entitled "da' miilkrate", Milkbone follows in the giant footsteps of Naughty By Nature, Poor Righteous Teachers and Queen Latifah - homegrown artists who have stomped a mudhole into the New Jersey scene. Produced by Mufi, Kay Gee and Nick-Wiz.



Hurricane **The Hurra**

Are you ready to make some mutha-F**kin' "Elbow Room?" Hurricane (long time DJ for the Beastie Boys) has delivered his solo joint, "The Hurra". It is a perfect combination of Cane's 'mackaframa' lyrical style and master producer Mario Caldato Jr.'s (Beastie Boys) super-tight, super-smooth, super-dope beat creations. There are 13 songs on the album, providing listeners with a large dosage of wit and wisdom from a true old school b-boy. And if that's not enough, the album features ill tracks with guest rhymes by M.C. Breed, Tye Bud, Beastie Boys and Cypress Hill's Sen-Dog. This album is deep and dirty hip hop that deserves your time.



Masta Ace Incorporated

"Listen closely...

...So your attention's undivided,
many in the past have tried to do
what I did."

These immortal first two lines from the classic Juice Crew Anthem, the Symphony, belong to a man who was never even officially down with the Juice Crew (because of management situations); a man raised by a single hard-working mother who first made a name for himself by winning a rap contest and receiving 6 hours of free recording in Marley Marl's House of Hits. This resulted in his debut 12" Simon Says b/w Keep Your Eyes on the Prize. His name is Masta Ace. The scientific music man newly crowned king of Brooklyn Bass.

by Flip Out

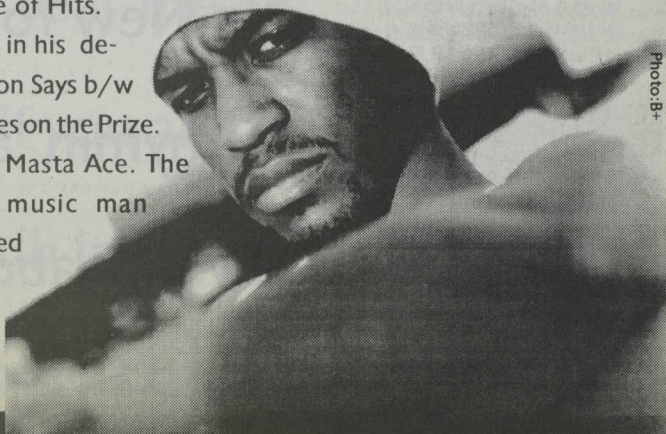


Photo: B+

Ace One, as he's known on the walls of Brownsville, may seem to be a New Jack to some people but he's been known for rippin' shit in the parks and on radio for years—all the while confusing people with his ill ill, rhyme rhyme, style style.

After releasing that double A-sided 12" on Cold Chillin' Records, he started work on his first LP. In 1990 he brought us the "Take A Look Around" LP along with the A to the third power Posse, aka the Action Posse (Ice U Rock, Unique, DJ Steady Pace and the A3 dancers). With the legendary Marley Marl on the production, Ace came up with one of the dopest albums ever (no frontin'), only to be slept on like the few others who ventured into the future. The ones that came back with shit that only true Hip Hop visionaries alike were able to appreciate (Organized Konfusion, Ultramagnetic MC's, Alkaholiks). Actually, only about 100,000 people peeped his first album. With that in mind, Ace cynically states, "If it was so dope then I guess a lot more people should've got with it." Not true Ace. Unfortunately, Ace fell victim to a spineless record company that neglected to put any faith in him and he ended up getting pushed to the back of the priorities list. "I felt kinda dissed," states Ace, "It was more on Warner Bros. than Cold Chillin', but Cold Chillin' was too crowded anyway. I wanted to find a place that had more confidence in me."

Enter Delicious Vinyl. "Here comes the ill kid, acting unruly..."

In 1993, Masta Ace combined the different splinter groups under A3, (Lord Digga, Four Bills and Ice Rock), under one name: Masta Ace Incorporated. They entered the mandatory violent or ridiculously gimmicky rap world with an album titled, ironically enough, "Slaughterhouse". Ace used that title as a metaphor best describing the state of the rap industry at the time. Together with Lord Digga (Bluez Brothers), Unique and Lateef, the INC cooked up what Ace describes as, "abstract, dirty, grimey beats" along with rhymes to leave you in the intensive care unit with your head bust wide open ready for brain surgery. The first single, "Jeep Ass Niggah" was the beginning of Ace emphasizing car culture in his rhymes. Ace dropped the second single (title track), backed up with a hilarious video blatantly dissing all of rappers out at the time boasting, "Here comes the craziest niggahz on Earth...". The real story of the release was the flip side. It came about when Masta Ace was getting

his fingers dusty in a bargain bin; he stumbled across Original Concept's "Knowledge Me" record. He proceeded to take the record home and fuck around with it. The product he ended up with was the "Jeep Ass Niggah" remix. Hip Hop heads from Brownsville to Compton, all the way to Vancouver know it as: "Born To Roll". After "Born..." blew up, Ace One had to chill on the graffiti for a minute and do some tours.

Enter Crooklyn Dodgers. Masta Ace, Buckshot and Special Ed. "...This a jam from the seventies days/When kids didn't acts so craze, in Crooklyn..." Enough said.

"Comin through in the black cherry automobile, that's how I feel/Everybody claimin' real and holdin' steel. But I be on some rollin' shit/holdin' shit down for my borough/ Brooklyn Bass is thorough..."

The year is now 1995. The new album is entitled, "Sittin' On Chrome". A title that refers to the mic, but also as Ace puts it, "It's 'the car culture meets B-boy'". If this sounds different from anything Masta Ace has done before, it's because it is. And that my friends, is an example of an artist travelling into "uncharted" territory and taking a step away from the same old shit.

"Let's take this ride..." The album starts off with a car door slam as you enter the Masta Ace Incorporated ride. As you turn the ignition, Ace begins describing, (in a 1960's jazz beat poet type style), the scenario involving him and his cousin Jerome (a.k.a. J-Dawg) from L.A. and a couple of Brooklyn-bred around-the-way girls. The fictional cousin J-Dawg of course symbolizes the majority of the west coast in direct comparison to the east coast. Comparisons including from the different slang, the different fatigues, straight down to the contrasting attitudes; but the main idea behind the J-Dawg character is to put an end to the beef going on between the east

"In New York right now
rhymin' about blunts
rhymin' about shooting
head, then you ain't

and west; to come together for one common cause: to flirt, run game, cruise and booze the streets in one car, instead of two. So even though Ace is venturing into the new, his metaphorical twists are still as subliminal as hypnotism. Ace isn't the only one who is trying to enforce the "One Love" theory. Check The Alkaholiks' album "Coast II Coast".

"I'm in the mood for fucking niggahz up/it's the crazee drunken style,/I've got rum in my cup..."

"In New York right now keeping it 'real' means rhymin' about blunts and guns.", Ace informs us, "If you ain't rhymin' about shooting some niggah in the head, then you ain't really keepin' it real." Sadly, this has become true, as nowadays you don't really hear the phrase "Flip the script" too often. The whole point of MCing is to freak lyrical styles and capture the attention of the crowd; standing out in a cipher of 50 different MC's. So even if you are rhyming about blowing some niggahz head off, the bottom line is, you've gotta be dope. The point being: Lord Digga may seem to fit into the stereotypical "keep it real" category, but his rugged, mic mutilating delivery adds to Masta Ace's flow. Ace breaks it down, "That's what makes it dope. Because their style and my style are so different, there's something there for everybody. It wouldn't make sense to have somebody that sounded just like me."

So as we cruise in the **INC ride** heading **eastbound**, you start to wonder **what's going on the B-side**. Ah, it's the crew **sitting sn chrome** chillin' with some **people in the hood**. As usic bangs from Ace's jeep, someone yells...**turn it up!**

Although Ace made a conscious effort to pull back lyrically on "Chrome", the song "Freestyle?" makes it clear he can still destroy a microphone and anything else

within a 100 mile radius. This song is vintage Ace script flippin'. Peep: "Niggahz know my lyrical history/It's no mystery/So I want this to be understood:/I burn more than Chuck D in Hollywood and I probably should say what I wanna say/Call me bench warmer cuz niggah/I don't play..." Masta Ace responds, "That's just that kind of shit. If I wanted to, I could do a whole album on that tip but I wanted to expand. I've always been known for rippin' mics so I wanted to come with some other type of things. I don't think there's anything wrong with that." Not at all Ace.

"U Can't Find Me" gives you a good idea of what to expect from Lord Digga on his upcoming solo material. Ace kicks a little bullshit verse so it's basically Digga's shit. Ace predicts that when Digga comes out, he'll be seen as "the Luke of the east (New York)." This could have to do with the fact that Ace and company hang around Ron Hightower, porno flick advocate from time to time. Because of these inside connections, Lord Digga scored a small, non-sex part in one of Hightower's tapes. "It's just for fun, extra flavor stuff to bug out on." The meaning behind "U Can't Find Me" according to Ace, is like this, "If people are trying to check your status, check your style, you just tell 'em: You Can't Find Me." Ace breaks it down, "It's just like in graffiti; if toys are bitin' you or goin' over your shit, that's what you tell 'em. That's the new '95 shit, you let 'em know, you ma' fuckers can't find me, my shit is too ill."

"Everything I do is for a reason," Ace explains. "If I do something kinda strange, then there's good reason behind it. It opens other doors for other things to happen because I'm not going to be rhymin' forever, so other doors have to be opened. I've gotta be able to provide a living for my family for years to come, not just for the years that I'm rhymin'."

You can't find Masta Ace when it comes to lyrics 'cause it definitely **ain't no game**. You wanna hear a **freestyle**? Shit, get ready to feel the **terror** as Ace supplies you **da answer** within his rhymes. His metaphor laced lyrics are strictly for the **mind**. The bottom line is, he was **born to roll** in his **phat kat INC ride**.

ARTIST:	MASTA ACE INC
LABEL:	DELICIOUS VINYL
ALBUM:	SITTIN' ON CHROME
PRODUCTION:	MASTA ACE BLUEZ BRUTHAS
MEMBERS:	MASTA ACE LORD DIGGA PAULA PERRY LESCHEA
HOMETOWN:	BROOKLYN, NY

keeping it 'real' means
and guns. If you ain't
some niggah in the
really keepin' it real."

re: Views

Long Play

Mobb Deep
The Infamous
Loud

100%

Gunshot! Lighta! Daaamn! I can't say enough about this album. I just feel lucky to have peeped it early. Ever since "Peer Pressure" and "Hit It From The Back" on their last album, I knew these "official Queensbridge murderers" were on some other shit. As for "The Infamous", expect more of the raw from Prodigy and Havoc. If you liked "Shook Ones" Pt. 1 & 2 then you'll love the rest of the tracks on this sophomore release from the Mobb. "The Infamous" is nothing short of phenomenal rhyme skills on rugged tracks with that undeniable New York vibe. Every track is right and exact but look out for "Your Beef Is Mine" featuring Nas and Raekwon the Chef - nuff said. On the Abstract produced "Give Up The Goods" the Mobb flips some ill shit over the same sample used in L.L.'s "Pink Cookies" remix. The second single, "Survival Of The Fittest", is very reminiscent of "Shook Ones Pt. 2" but nonetheless captures the true essence of Mobb Deep's outlook on every day life. Q-Tip also lends his production skills and makes a guest appearance on "Drink The Pain Away". Other tracks getting honorable mention are "Cradle To The Grave" and "Tempatures Risin'" but to me "Trife Life" is the straight up shit. Don't sleep on this one - beg, borrow, or steel the ducats for "The Infamous". Definitely one of the best albums of 95'. "The Mobb comes equipped for warfare beware..."

- Checkmate

Masta Ace Inc.
Sittin On Chrome
Delicious Vinyl

85%

If you haven't checked it's 1995 and this is the year Masta Ace drops his third album. First was "Take A Look Around"

26 Elements

(1990), then came "Slaughter House" (1993) and now "Sittin On Chrome". This time he ain't alone though. He has incorporated a few extra MC's into his once solo career. MC's Lord Digga, Paula Perry, and vocalist Leschea each contribute different styles and attitudes to this album. Even though they're not on too many songs (which is good), they add the right amount of oying to the Masta Ace yang. The beats on the LP are straight. They're ear pleasing and have good musical taste to it. Not to say all the cuts are soft or nuthin' like that, but they're tight, no doubt. Masta Ace's rhyming is still on point with flows reminiscent to verses off of "Crooklyn Dodgers". The overall sound to the album has an east coast flave to it, but some cuts you might think were geared for the west coast, 'although this album can be bumped from coast to coast so ain't nobody who can discriminate on that Brooklyn base. One song features the Cella Dwellas called "4 Da Mind", which is dope cause they leave that mystical shit alone and just drop slick lyrics. "Sittin on Chrome" has two previously released tracks, "Born to Roll" and "The B-Side", so you know you can't front on these tracks. The first single, "The I.N.C. Ride", is a chill, mellow, cruising type of track using the loop from Isley Brothers "For The Love Of You". This is a for sure bumpin' cut for clubs and mix shows. Do yourself a favor and pick up "Sittin On Chrome" LP, for its sure to please any real hip hop enthusiast. But hey, one question: What ever happened to DJ Steady Pace and the Action 3 Dancers? Oh, and one more: Is it me or does Lord Digga sound a lot like B.I.G.? I don't know, whatever. Peace.

- Jesus Enrique Montaldo

Jemini The Gifted One
Scars and Pain
Mercury

75%

Residing where else but in Brooklyn, Jemini now releases a debut EP seven

songs strong. What can I say, if you haven't heard any of Jemini's tracks I bet you will soon enough. The rhyming reminds me of some old school shit but still soundin' new school. He's definitely a refreshing MC, talkin' about old times back in the day and reflecting on the present. "Brooklyn Kids" off the bat will get you open and hace your head bouncing like a kangaroo. I would have to say that's one of my favorites off the EP. "Letcho Batyflo" is a dance tempo sorta for the clubs track, but its still rough. Talkin' about seducing females and all that sorta stuff. "Funk Soul Sensation" is an old school fonk track, going back to the days of kicking some ill freestyle bragadocious rhymes. The remaining songs are equally fresh and the production off the EP is good, but I wouldn't call it ground breakin'. "Scars and Pain" is a well conceived effort containing more quality than quantity. Also check for "Can't Stop Rockin' (Tribute)", a tribute to the old school MC's. Jemini is one bonafide MC (representing Crooksville) not fronting on no bullshit tip. This brotha is strictly lyrical. So for those unfamiliar with Jemini The Gifted One, you all need to change that. Get with this EP or just stay in your damn caves.

- Jesus Enrique Montaldo

Ol' Dirty Bastard
Return To The 36
Chambers
Elektra

n/a

First off, the cover is some ill shit. If you LOVED the "Brooklyn Zoo!" single then this album will be your shit. Love it or hate it, you will play it. The production is mostly by the RZA with the exception of "The Stomp" and "Brooklyn Zoo" (produced by the ODB himself, with the sea-sick pianos hooked up by True Master.) On this trip back to the infamous Wu-tang temple, ODB takes you on a different route. Before sending you off on this journey, he preps you with an

intro that leaves you expecting the unexpected. Before you know it, you've entered the first chamber, "Shimmy Shimmy Ya" as your ears are thrown around in a continuous low-end massage through backward lyrics. Damn. Before you know it, you're into the next track "Baby C'mon" which has the maddest low end I've ever heard. **Oh shit!** Ol Dirty's freakin some old Crash Crew shit that's sending chills up my spine. Did I forget to mention Raekwon and Meth are featured on this same track called "Raw Hide"? "Proteck Ya Neck Pt. II" is an introduction of the new Wu MCs from The Zoo who go crazy on the sinister sequel. ODB steals the show with his "Wuzza, wuzza, wuzza, Wu-tang" scratch. "Cuttin' Heads" sounds like it was recorded in RZA's basement about five years ago, because it was. Sounds like the GZA liked the same beat. If you spend the extra money to buy the CD you get two bonus tracks, one featuring Meth which is dope and another bullshit track.

Although ODB goes overboard at times, you gotta love the guy, and you gotta respect his style. I now fully comprehend when Method Man said, "There's no father to his style." All I gotta say is, go out and buy this album. Everybody should have it cuz everybody needs it. Overall, this album is like nothing else I've ever heard in the history of rap. Therefore I can't give it a percentage.

-FreeStyle Craze

**Showbiz and A.G.
Goodfellas
Payday**

65%

Showbiz and A.G... well, they aren't as hype on this as they were on '92's "Runaway Slaves" or on their first EP "Party Grove/Soul Clap". Some sounds used in the production were a'ight. In one ear was the sound of a fresh guitar loop on "Next Level", which made it nice to chill out and listen to. "Under Pressure" featuring Diamond D, caught my ear as well; with its smooth guitar sample, combined with the background of dripping water sound, all

over a heavy kick and bass drum. "Time For.." was also a'ight with its eerie combination of ghostly guitars and low-end. In my other ear, I heard repetitiveness of beats and drum lines that sounded a lil' generic. Lyrically, MCs were lacking creativity and originality. And whose that guy who begins "Neighborhood Sickness"?!...WACK! Besides these few minor downs, Goodfellas was worth checkin', although it didn't so them justice. Check for their first two releases to get a better perspective of Show Biz & AG's abilities.

- Ebony

**Channel Live
Station Identification
Capitol**

65%

By now Hip Hop heads nation wide have heard of this duo out of New Jersey due to their classic underground single "Mad Izm", featuring KRS One. The only problem with having a track as dope as Mad Izm, is that it makes it hard to follow it up with a debut album of the same calibre. This is exactly what happened to Channel Live on their LP "Station Identification". It's not that the album is bad, it does have its share of highlights like the second single, "Reprogram". Produced by the Blastmaster himself, this cut will get your head bobbin' as soon as the beat drops. "Who you Represent" is another stand-out cut that features clever lyrics including references to other rap groups, (in a positive way) over a smooth sample. Other tracks worth checking are, "Sex for the Sport of It" and "Lock It Up". MC's, Hakim and Tuffy's lyrics are well thought out and contain subtleties that fellow MC's and listeners alike will definitely appreciate. At times, some of the material sounds a bit dated. There is mad potential for future "Channel Live" material that will no doubt surpass their debut album. "Station Identification" has a hand full of dope tracks and good concepts, and is worth picking up for "Mad Izm" alone.

-J Swing

Twelve Inch

**Saukrates
Still Caught Up
b/w Skillz Ta Thrill
Independent**

72%

This is some shit. This ain't Split Personality, this ain't K-O-S, (you know, that kid who thinks he's Q-Tip?), this is just some ill Hip Hop. For years the rest of Canada has seen nothing but mediocre groups from the east; but with groups like Ghetto Concept and now Saukrates, we're finally getting a taste of the real. Saukrates' debut single "Still Caught Up", is a laid back track that has his turntables asking "Why are you on the dick?" The answer: Beacause Saukrates is bringing some new style to the game instead of trying to imitate his American counterparts. The B-side, "Skillz Ta Thrill" and Saukrates does just that, (along with his man Lock Jaw.) For the heads in Toronto, this 12" is a little old; but for everyone else, one piece of advice- don't sleep. For any info of Saukrates reach S.I.N. Entertainment at (416) 740-8130.

-Timika Laqué

**Raekwon
Glaciers of Ice
b/w Can It Be All So Simple
Loud**

90%

Raekwon the Chef has opened another chapter in the Wu-Tang saga with this single from his forthcoming LP. Voted by some as Wu-Tang's MVP (most valuable poet on the M-I-C), Raekwon rips through the first verse, and leaves the other two verses for Masta Killer & Ghost Face Killer respectively. Masta Killer catches mad wreck delivering a verse that will leave you thirsting for more. This leads into the chorus that features a new Wu member Blue Raspberry. This girl goes off like an air raid siren in Pearl Harbour as she throws everything she's got into a rising crescendo that fucks me up hard! RZA's on some old Chinese guitar unorthodox type shit that is as equally

trippy as any other shit he's done, even though the low end is surprisingly scarce on this one. The b-side features a couple of fly-ass remixes of Ghost Face & Raekwon's classic "Can It Be", new lyrics and all. Even if you ain't a DJ you must pick this up because it's that WU-TANG SHIT THAT GET'S YOU HIGH!

- Flipout

**Junior M.A.F.I.A.
Playa's Anthem
Big Beat**

73%

At first I didn't really like this jam, until I heard it at a party. Listening to this alone at your crib, and at a jam are two different things all together. "Niggahz! Grab your dicks if you love Hip Hop, Bitchez! Rub your titties if you love big Popp-a" pretty much sums up the content of this track. Biggie gets you open off the things he says and makes you feel like he's actually at the party rockin' the crowd. Big Poppa is joined by Junior M.A.F.I.A. for some good ol' fasion hype shit. Make sure you learn the words for this one cuz it's a guaranteed party favorite. Ask the DJ to play this - but don't grab your dick too hard, you could hurt yourself.

- FreeStyle Craze

**Cipher
Peeps
b/w Peeps (remix) & Dues
Mocca**

76%

Originating in Boston, but residing in Vancouver these days, Cipher comes strong with their debut release. The single, "Peeps", is a track strictly for the heads that have been down since day one, and with lines like "it's the same old every night/ open mics turn to fights and if ya ain't got crew you can lose your life" it's also a commentary on the state of Hip Hop today. The "Peeps" remix is totally different, complete with new music, chorus and lyrics. To me it's better than the original, which is exactly the direction a remix should go in. The music is kinda laid back and provides the perfect mood for G-

Squares lyrical assault. "Dues" is the third track on the 12", and in my mind the best. With lyrics such as "Actin like you run shit, rappin' all that dumb shit/ you ain't the first one to brag about your fuckin' guns kid", G-Square is callin' it how he see's it. If it's straight up Hip Hop you crave then pick this up with the quickness.

- J Swing

**Rascalz
Blind With The Science
b/w Solitaire
Figure IV**

77%

Upon hearing the Rascalz' sophomore effort, you realize that their music approach has shifted and matured: its abstract, more eerie and more jazzy. On the single, Blind With The Science, their trippy funk and out-in-left field basslines puts them (once again) on experimental ground.

A year and a half ago, this crew from Vancouver bounced their blend of underground Hip Hop to spots far and near across the great white north. Now they're back, incorporating misted circus chimes that interlace in and out like a foggy dream and saxophone riffs rougher than my 5 o'clock shadow. Add to this, Rakim's ominous sampled tones and you've got blue bohemian smoke in your eyes. Gloomy metaphor, bravado and cryptic skills abound. Witness: I'll make you kneel at my heels/ once you've lost the sight/ lost the light/ now everything resembles night. "The flipside, Solitaire takes you into the deepest corners of Misfit's and Red 1's, "...thoughts of self in my own world as it rotates/ I demonstrate to the whole world/ what I've got within/ when I'm all alone/ trying to maintain so I can hold my own." The video is just the icing on the cake. Ill.

- Rolando Espinoza

**Jurassick 5
Unified Reboluion
Blunt**

88%

"So this rap goes back to the essence..." Word up. I've heard a few songs lately on the old school tip, but the first single from

the Jurassick 5 is probably the closest to the real thing. If you did not experience the old school vibe cause you were too young then don't sleep on these kids. The rhymes are tight and the production from Cut Chemist is crazy fat. Look for Cut Chemist catchin' wreck on the b-side DJ scratch track called Lesson 4: the radio. The 12" we have is an independent release so it will be pretty tough to find it, but be on the look out for the commercial release on Blunt records. We should be hearing more from this crew in the future - a definite must for any DJ.

- Checkmate

**Method Man
All I Need
Def Jam**

72%

This here is the third single off Meth's debut album "Tical". The 12" contains two new mixes and a guest appearance from a female vocalist we are all familiar with. Mary J. Blige does the duty of singing "Your all I need to get by-ah-ahhh..." I'm sure you get the point. I'm wondering why this addition of R&B flavor was put in, cause I definitely think it wasn't needed. Anyways, let me paint a pretty picture for you about the remixes. The first remix, courtesy of Prince Rakeem (RZA), comes in with some freaky deaky organ chords almost sounding like some horror flick soundtrack while Mary J. sings over top. Definitely a signature RZA track. The second remix was done by Puff Daddy and I expected worse but I was mistaken. The intro sounds like a weak ass R&B song but when the beat hits it sounds alright. Jacking one of Slick Rick's old break beats Puffy adds a few strings over top and some low tone bass beneath. To tell ya the truth this doesn't sound like an average raw and or hard hittin' Method Man 12", although i have to give respect to the man for releasing a song praising a woman instead of degrading or insulting one. Maybe soon more MC's will realise that mentality of respecting and not baggin' on the opposite sex. Get a copy of this single and judge it for yourself or forget that idea and just take my word for it.

- Jesus Enrique Montaldo

Overheard

As you walk into the Editor's room, you hear a slight murmur. Occasionally an extra audible energy shoots out of the pool of collective voices with an opinion that must be heard- at least for the short moment that it commands the air. The following is a discussion that details the continuing saga of Hip Hop's commercial side. Let's tune in, shall we...

Ebony: It's coming away from what it should be, you know. The definition of Hip Hop, to me is getting clouded because there is so much variation to the SHIT that's coming out. People are using a little piece (of Hip Hop) to get across, like that Spearhead fu*ker. What the hell is that!

Virus: Straight up, man. I hear ya.

FlipOut: You know what I think? I think that Hip Hop tracks could have hooks and all that, but there's no creativity. Beats just sound the same. I mean DJ Kemo and I were buggin' out how people sound like they use the same drum machine and give it to their friends down the block. "Yo! Make a beat," and all this "keep it real". Oh yeah, thanks... great. Thanks for the advice. (Sarcastically), "Yo, make sure you keep it sixteen bars, 'cause then you can put your hook after that." What Hip Hop needs is more Rakim. Eighty nine bars in "No Omega". Word!

Rolando: Yeah, but whose ultimate decision is that. The artist's creation? Naw. Its the management, marketing and A & R an' shit.

J-Swing: The artists gotta make money to make a living, man. Look at Method Man. Dude got skills. He's admitted he wants to make a few bucks with that.

FlipOut: There's a difference with Method and the whole Wu-Tang. You can feel him on his tracks. You just can't feel rappers nowadays. Not no more, man. Look at "Protect your neck". All rhymes, no chorus. That shit is dope, man.

Rolando: Anything with more than three choruses is a make-for-the-radio tune; no matter how many "obscenities" it has. Shit, all that can just be disguised and it makes

the shit sell even more.

Ebony: The whole definition of real is like, if you don't cuss and say fu*k, shit and say "I come from this borough, this area."- What's wrong with being a middle class kid who's dope? A good example is Common Sense. He's been quoted sayin' that he doesn't know no street life the way that it is portrayed in most "keep it real" Hip Hop. It's killing the creativity. Creativity is lost. It's gone. "Real" is now just a fashion. Wear army fatigues and you're "real".

J-Swing: Its gotten to the point, that if you don't rap about negative things-your wack and not hardcore. You gotta be all negative to get across.

FlipOut: Naw, man. Look at KRS One's "Boom Bap". That's creative 'cause its different. He's got the same material. He just put out in a different way. The shit's dope.

Ebony: Then why isn't anyone else learning how to recreate without being non-creative?

FlipOut: Kids are scared to try something different. They just wanna make money.

J-Swing: A lot of A&R reps won't even pay attention if the song don't have a hook, they're not interested. Song gotta have a hook.

FlipOut: That shit is wack.

J-Swing: (Sarcastically), pack your gat, keep it real, represent, smoke blunts, drink 40's, wear your Timms, bounce, aw'ight....

Rolando: It's Eazy E's fault, (laughter)

Virus: Westcoast! Westcoast! (Beavis & Buttthead style)

Rolando: Gangsta rappers sold way too many records.

FlipOut: Thank God for Premier & Guru. Thank God.

Ebony: At the rate Hip Hop is selling out. The day couldn't be too far off when it'll be so saturated, so slick and commercial that its all gonna fall. And once it falls, you'll see

all the shit for what it is. Then, and only then will you see some real creative shit. Serious.

FlipOut: I like hearing songs on the radio, but not custom made for the radio.

Rolando: That's a real blurry line. You gotta be pretty astute to tell the difference. I mean, that's someone's job to make sure it sounds "real".

J-Swing: "This is something" for the radio... (recreating the Biz bassline)

Virus: Its a fine line, a super razor tightrope. You gotta be careful where you step, or your gonna fall. That's why right now in the culture as a whole, people are scared to progress. Things are selling just a bit too well right now.

J-Swing: It's gotten down to a formula. You sample some old 70's hit that was bad back then. That way, people kinda know it already. Jack the fu*k out of it. Then you put some female Soul singer over the chorus.

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Mitchell Garrison - MC

MITCHELL GARRISON- M.C.

- Josephus Sreat

Oblivious to time, he lay sleeping comfortably embedded between Betty and Veronica, (his pillows) in his favorite blanket. Never was there such an exquisite blend of cottons ever embellished upon a human being. Ever since he was small, he'd had that blanket and he carefully folded in it half whenever he was having company to make sure that it wasn't tainted...and then he proceeded to...

SLAMM !

His tranquillity interrupted by the sound of the front door being assaulted by the creature he liked to call Gollum ! She was a beastly women. 5'4" and a belly like Danny Devito, and a wardrobe that looked like a poorly chosen assortment of forgotten items from the Sunshine Grocery which was just down the street. Her hair, brown and naturally oiled, conjured images of DEVO. He smiled to himself as the loop for "Whip It" played itself in his mind.

Mitchell

"That ain't no way to wake up... wack shit playing in my brain..."

Reaching over to the stereo, he closes his eyes, selects an anonymous tape and pushes it into the deck.

Stereo

She was old school when I was just a shorty. Never knew throughout my life she would be there for me, on the regular...
Common Sense, 1994

He smiled again, content that head-bob mode had been initiated.

Mitchell

"Respec."

This was a ritual that he proceeded with every morning. Even though he wasn't a DJ, he was one of few who could appreciate the importance of being able to select the appropriate beats that would dictate a suitable level of mental stimulation. This fact was not a secret to anyone who knew Mitchell. Usually observing rather than expressing, he never failed to give his opinion about music.

("4shadow", previous)

Mitchell

"...bluh bluh bluh bluh blah! I don't care what he did. Fuck Wheaties and fuck Bruce Jenner. Slaves didn't have no Wheaties and I struggle to find soul food to be motivation for cutting down cane or picking cotton. It's all beats man."

He made his way to the closet and pondered. This was a careful process. Not a responsibility to be disregarded like questions asked from a drive-thru window.

(scenario)

Pubescent fast food employ

"Would you like fries with that?"

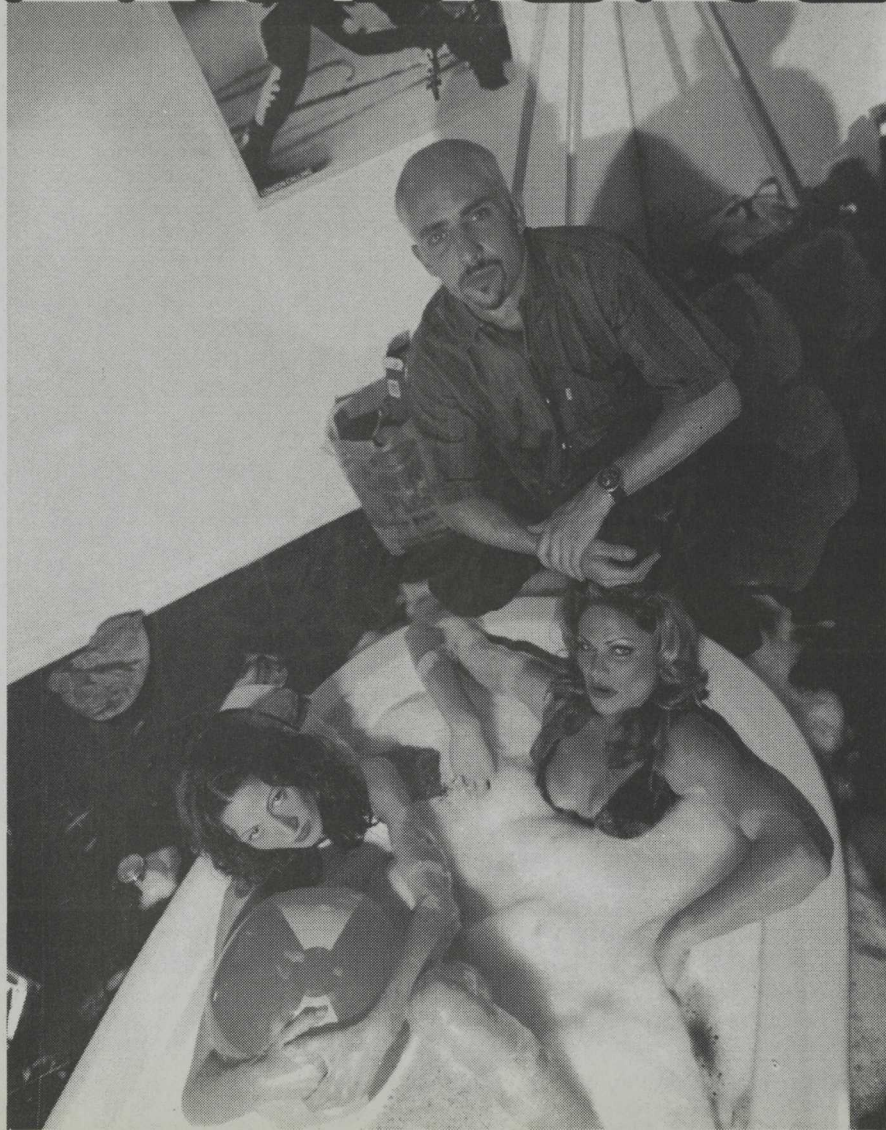
Mitchell

"Of course I want fries, man. I came for the fries. (schupse) Just punch it in robot... make sure they're hot too, aw'ight... but don't eat any... and don't feel 'em! Cold fries are just potatoes, youknowhat! I'm sayin'..."

His eyes analyzed the barrage of fabrics. This was a crucial moment. Anything was possible. The combinations were insurmountable. Time had to be taken. Efficiency was a must ... He was confident as he reached a pair of corduroy's down from the top shelf. As he moved them he glanced briefly at the pile of clothes that had over time made their way into...the darkness. The small shelf was almost filled, but no matter how much clothes accumulated, he would never allow those things to again see the light. He pulled some sweats from front, blocking any exposing eye line and then shut them from his mind.

This was not an unusual day but it was his favorite. It was a day off from work. A day of freedom. A vacation from the coffee drinking, GWG wearing, gee I feel uptight... maybe it's because I tuck my shirt in my underwear, Mustang 5-litre loving robots that he worked with. It was a good day to be alive. He was young... he had a new mix tape, and his name was Mitchell Garrison.

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